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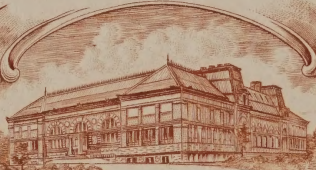

PRESENTED BY
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No. 33023

CASE SHELF

Marked as plate

SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND, LONDON.

CATALOGUE
OF
ORIGINAL DRAWINGS,
BY
GEORGE CRUIKSHANK,
JOHN LEECH, HABLOT K. BROWNE,
CHARLES KEENE,
ROWLANDSON, SEYMOUR, DOYLE,
W. M. THACKERAY,
&c. &c.

1114

Day of Sale.

WEDNESDAY, the 13th of FEBRUARY.

1895

CATALOGUE

OF

ORIGINAL DRAWINGS

BY

GEORGE CRUIKSHANK,

JOHN LEECH, HABLOT K. BROWNE,

CHARLES KEENE,

ROWLANDSON, SEYMOUR, DOYLE,

W. M. THACKERAY,

&c. &c.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On WEDNESDAY, the 13th day of FEBRUARY, 1895,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

DRYDEN PRESS: J. DAVY AND SONS, 137, LONG ACRE, LONDON, W.C.

1114

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen, who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand, London.*

INTRODUCTION.

IT is only at rare intervals that any of the early work of the more celebrated humorous artists of the century comes into the market for sale, and now, through exceptional circumstances, examples by Cruikshank, Thackeray, Rowlandson, Seymour, Leech, and Phiz—a small but choice collection—is for dispersal in a single day.

The drawings by Cruikshank include some of his most important illustrations of Ainsworth's works: those famous designs which called forth loud praise from Thackeray's pen, his *Guy Fawkes, Jack Sheppard, St. James's, The Miser's Daughter*, and the *Tower of London.* There are also four of the admirably humorous designs of the *Bachelor's Own Book, or Adventures of Mr. Lambkin.*

Perhaps the most interesting feature of the collection is the set of unpublished drawings by Thackeray, made when he was studying art in Paris in the year 1836, with the humorous verses attached in his autograph.

The drawings by Robert Seymour—the originator of *Pickwick*—are among the most highly-finished specimens of his work that have occurred for sale.

Among the Rowlandson drawings are early specimens, in landscape and figure, both in sepia and water-colours, including some most excellent examples.

Leech's drawings are not only rare, but are generally in pencil only, whereas those now offered are mostly in water-colours, and are among the earliest that have yet been sold. They include some sketches for illustrations to *Sketches by Boz.*

Among the drawings by Hablot K. Browne are the originals of illustrations to Lever's works, and some unpublished designs to *Martin Chuzzlewit.*

The twelve original Sketches by Charles Keene, for *Punch* illustrations, include one which was never engraved, the artist suggesting that it was possibly libellous. Stacy Marks, in his recent autobiography, says of Keene, "*His fame may be said to have increased since his death, and his name can never be forgotten,* while Layard, in his life of the artist, refers to the loss sustained in the wood-cutting of his designs for *Punch.*

Lot 127 is a Manuscript of *Jack the Giant Killer,* in the autograph of Richard Doyle, profusely illustrated with water-colour drawings in his best style, and produced when the artist was only sixteen years of age.

CATALOGUE

OF

ORIGINAL DRAWINGS

BY

CRUIKSHANK, LEECH, DOYLE, THACKERAY, &c. &c.

(The Drawings are mostly in Oak Frames).

ADELAIDE CLAXTON.

LOT

1 HIGHLAND FAMILY GOING TO CHURCH, *humorous pen and ink sketch, nine figures, signed*

2 Lord Shaftesbury holding a Reception of Divines, *humorous pen and ink drawing of the late Lord Shaftesbury, &c. many portraits, signed*

HABLOT K. BROWNE ("PHIZ.")

3 HARRIERS, *coloured crayon drawing, signed and dated* 1860

4 LEVER (C.) THE DALTONS. "Hans enveighs against the Horrors of War," *an original drawing in pencil and crayon, being the first design, and very considerably altered in the etching*

5 LEVER (C.) MARTINS OF CRO' MARTIN. "The Oughtered Figaro," *the original highly finished drawing, signed*

6 LEVER (C.) ROLAND CASHEL. "Linton's Last Visit to Maritana," *the original sepia drawing*

7 DICKENS (C.) MARTIN CHUZZLEWIT. A VERY CHOICE UNPUBLISHED WATER-COLOUR DRAWING *entitled "Trinity in Unity," being three scenes of three characters each, from Martin Chuzzlewit, viz. Mrs. Gamp, Mr. Mould, and the Doctor, Mr. Mould and his Undertakers, and Mrs. Gamp, Betsy Prig, &c. with other sketches in the margins*

2-12

8 "TOADIES!" AN ORIGINAL UNPUBLISHED SEPIA DRAWING, consisting of a central design and 6 surrounding vignettes, *very fine and highly finished*

9 WEDDING RINGS. A VERY BEAUTIFUL UNPUBLISHED DRAWING, IN PENCIL AND CRAYON, consisting of 14 Wedding Rings intertwined, each containing a love scene or cupids, *a very graceful design*

10 RANK. A VERY FINE UNPUBLISHED DRAWING IN CRAYON, satirising rank in the form of numbers of unclothed children, in three scenes, *a most charming and graceful design*

11 AN ORIGINAL HIGHLY FINISHED UNPUBLISHED WATER-COLOUR DRAWING crowded with figures within a frame, with surrounding vignettes, *very fine*

3-14

12 THE WORLD'S IDOL; LIFE'S-SCRAMBLE; BUBBLES; THE GOLDEN SPOON, *a very choice unpublished water-colour drawing*, in four scenes, satirising the struggle for wealth, containing some very graceful figures of children, *highly finished*

13 A VERY FINE ORIGINAL WATER-COLOUR DRAWING. Subject, Lady, Children and dog on a Terrace, *believed to be unpublished, signed, very choice*

GEORGE CRUIKSHANK.

14 AINSWORTH'S "GUY FAWKES." Guy Fawkes and Humphrey Chetham rescuing Father Oldcorne and Vivian Radcliffe from the Pursuivant, *highly finished water-colour drawing, slightly varying from the etching, signed*

2-14

15 THE SAME. Guy Fawkes discovers Dr. Dee and Edward Kelley disinterring the body of Elizabeth Orton, *highly finished water-colour drawing, signed*

16 THE SAME. Guy Fawkes keeping watch upon Tresham and Lord Mounteagle, *sepia drawing, signed*

17 THE SAME. Viviana examined by the Earl of Salisbury and the Privy Council in the Star Chamber, *highly finished sepia drawing, signed, showing marked variations from the etching*

18 THE SAME. The Explosion at Holbeach, *highly finished water-colour drawing*

19 THE SAME. Death of Viviana, *highly finished sepia drawing, signed*

3-5

20 AINSWORTH'S "JACK SHEPPARD." The Escape, No. 1, *original sepia drawing, in four scenes, signed*

4-19

21 THE SAME. Procession from Newgate to Tyburn, *very fine drawing, in three scenes, washed in water-colours*

rest 2 — about

55-11

22 AINSWORTH'S "TOWER OF LONDON." Masque in the Palace Garden of the Tower, *highly finished water-colour drawing*

23 THE SAME. Queen Mary surprising Courtenay and the Princess Elizabeth, *highly finished pencil drawing, washed in colour*

24 THE SAME. Queen Mary affiancing herself to Philip of Spain, *highly finished pencil drawing, washed in colour*

25 THE SAME. Laurence Nightgall dragging Cicely down the secret stairs in the Salt Tower, *highly finished sepia drawing*

26 THE SAME. Feckenham offering Jane a Pardon on her way to Trial, *highly finished water-colour drawing, with variations from the engraved design*

27 THE SAME. Xit wedded to the Scavenger's Daughter, *highly finished drawing, washed in sepia and colours, varying from the engraved design*

28 THE SAME. Sir Thomas Wyat dictating terms to Queen Mary, *highly finished sepia drawing*

29 THE SAME. Attack upon the Brass Mount by Lord Guildford Dudley, *highly finished sepia drawing, with variations from the engraved design*

30 THE SAME. Attack upon St. Thomas's Tower by the Duke of Suffolk, *highly finished sepia drawing, with variations from the engraved design*

31 THE SAME. Sir Thomas Wyat attacking the By Ward Tower, *highly finished sepia drawing, slightly varying from the engraved design*

32 THE SAME. The Death Warrant, *highly finished drawing, washed in sepia and colour, varying from the engraved design*

33 THE SAME. The Death Warrant, *an earlier and unpublished study of the same subject, totally different from the engraved design, a highly finished sepia drawing*

34 THE SAME. The Fate of Nightgall, *highly finished sepia drawing*

35 THE SAME. Xit, now Sir Narcissus Le Grand, entertaining his friends on his Wedding Day, *highly finished sepia drawing*

36 THE SAME. The Night before the Execution, *highly finished sepia drawing, with a third figure on the scaffold, which does not appear in the engraving*

37 THE SAME. Jane meeting the body of her Husband on her way to the Scaffold, *highly finished water-colour drawing, varying from the engraved design, a body of troops being behind the two giants*

6 — 38 AINSWORTH'S "ST. JAMES'S, OR THE COURT OF QUEEN ANNE." Young Masham protecting Abigail Hill from the Marquis de Guiscard, *highly finished water-colour drawing*

4-4/ 39 THE SAME. Sergeant Scales cleaning the Duke of Marlborough's boots, *highly finished water-colour drawing, signed*

2-6 40 THE SAME. Harley's Secret Interview with the Queen interrupted by the Duchess of Marlborough, *highly finished drawing, washed in colour, varying from the engraved design*

4 — / 41 THE SAME. The Double Duel, *highly finished water-colour drawing, signed*

4 — 42 THE SAME. Proddy relating the Serjeant's achievements, *highly finished water-colour drawing, varying from the engraved design, one figure being omitted in the latter, signed*

4-4/ 43 THE SAME. The Duke of Marlborough's Departure for Flanders, *highly finished water-colour drawing, slightly varying from the engraved design, signed*

4 — 45 THE SAME. The Duchess foiled by Harley, *highly finished water-colour drawing, signed*

3-17-6 46 AINSWORTH'S "WINDSOR CASTLE." Mabel Lyndwood interceding for Sir Thomas Wyatt with Henry, *original water-colour drawing*

2-15 47 THE SAME. Anne Boleyn receiving proof of Henry's passion for Jane Seymour, *original water-colour drawing*

2-10 48 THE SAME. The Visit to Tristram Lyndwood's Cottage, *original water-colour drawing, with variations from the published engraving*

1-10 49 THE SAME. The Vision of the Fair Geraldine, *original water-colour drawing, with variations from the published engraving, signed*

5 — 50 THE SAME. The Search for Herne the Hunter, *original water-colour drawing*

5 — 51 AINSWORTH'S "MISER'S DAUGHTER." Sir Bulkeley Price bringing the Mortgage Money to Mr. Scarve, *highly finished water-colour drawing, signed*

4-4 52 THE SAME. The Supper at Vauxhall, *highly finished water-colour drawing, signed*

4-4 53 THE SAME. The Discovery of the Mysterious Packet, *highly finished water-colour drawing, slightly varying from the etching*

6 — 54 THE SAME. Marriage of Randolph and Hilda, *highly finished water-colour drawing, signed*

3-17-6 / 55 THE SAME. Randolph refusing to drink the King's health "over the water," *an extremely interesting pencil drawing signed, and inscribed in Cruikshank's autograph, "A First Sketch for the Miser's Daughter," with preliminary studies in the margin*

184-15

56 JERROLD (DOUGLAS) THE BROWNRIGG PAPERS. The Actress at the Duke's, *fine original water-colour drawing, different in form from the etching, and varying very considerably in detail*

57 THE SAME. Another water-colour drawing of the same subject, *as engraved, but still varying from the etching*

58 GEORGE CRUIKSHANK'S TABLE BOOK. Social Zoology; A horrible Bore in the Company; The Lion of the Party. *The original drawing for this humorous design, in pencil and water-colours, signed, containing numerous sketches, some of which were not engraved, highly interesting*

59 BACHELOR'S OWN BOOK, OR ADVENTURES OF MR. LAMBKIN. Mr. Lambkin sallies forth, *original highly humorous water-colour drawing, with the artist's signature, George, slightly varied from the engraving*

60 THE SAME. Mr. Lambkin and his friends indulging in nocturnal Amusements, *original highly humorous water-colour drawing, signed, slightly varied from the engraving*

61 THE SAME. Mr. Lambkin dashes into dissipation, *original highly humorous water-colour drawing, signed in full, with material variations from the engraving*

62 THE SAME. Mr. Lambkin's habits grow worse and worse! *very fine and highly finished water-colour drawing, signed in full, with slight variations from the engraving*

63 SIR JOHN FALSTAFF AND BARDOLPH, *three very fine character sketches of heads, in pencil washed with water-colour, unpublished, signed in full*

*** The sketches would form an interesting accompaniment to the *Life of Falstaff*, by Robert B. Brough.

64 THE PRINCE AND POINS DRIVING FALSTAFF FROM THEIR PLUNDER AT GADSHILL, *the original very clever water-colour drawing, with a different figure of Falstaff from that in the etching, and other variations*

65 FULL-LENGTH FIGURE OF A MAN IN AN ATTITUDE OF SURPRISE, *a very vigorous sketch in black and white, done with a few strokes of the pen, and signed with the artist's bold signature, unpublished*

ROBERT DIGHTON.

(PORTRAIT PAINTER AND CARICATURIST, 1752-1814.)

66 THE TITHE PIG, *humorous drawing in water-colours, highly finished;* BAILIFF AND ATTORNEY, A MATCH FOR THE DEVIL, *humorous drawing in water-colours, highly finished.* (Engraved in Bowles and Carver's series of caricatures)

G. H. JALLAND.

("PUNCH ARTIST," CONTEMP.)

67 RATHER SEVERE (Regulars and Yeomanry), *humorous pen and ink sketch, appeared in "Punch," Sept.* 16, 1890

CHARLES KEENE.

("PUNCH" ARTIST, 1823-91).

A SERIES OF ORIGINAL DRAWINGS *in black and white by this popular delineator of the humorous side of the commonplace.*

68 HEADING OF INDEX TO "PUNCH," vol. 60, *with very considerable variations from the published design*

69 A BUSINESS POINT OF VIEW (unpublished)

*** A skit on George Francis Train, with a note to Shirley Brooks on the margin, as follows: "*Dear S. Brooks, will this do, or is it libellous?—C. K.*" This was, doubtless, the reason it remained unpublished.

70 A GOOD LISTENER (*Punch*, vol. 67, page 33)

71 A RASH REFUSAL (*Punch*, vol. 67, page 75)

72 MONEY "TIGHT" (*Punch*, vol. 73, page 291)

73 OFFICERS' GRIEVANCES (*Punch*, vol. 65, page 245)

74 A NOTE AND QUERY (*Punch*, vol. 64, page 261)

75 A MISCONCEPTION (*Punch*, vol. 62, page 32)

76 HEADING TO "PUNCH," VOLUME 55, *the first design, different from that engraved, containing portraits of Gladstone, Bright, Beaconsfield, &c.*

77 THE SAME, THE FINISHED DESIGN, AS ENGRAVED

78 HEADING TO "PUNCH," VOLUME 53, *the first sketch*, marked for vol. 54 instead of 53

79 REAL BENEVOLENCE (*Punch*, vol. 56, page 185)

JOHN LEECH.

THE FOLLOWING ARE HIGHLY-FINISHED ORIGINAL WATER-COLOUR SKETCHES, BY JOHN LEECH. *They were formerly in the possession of Macrone, the publisher of "Sketches by Boz." The fact that Macrone died in* 1840, *and the costume of the figures, proves that they must be* AMONG THE EARLIEST SPECIMENS OF LEECH'S WORK THAT HAVE EVER OCCURRED FOR SALE.

80 THE FULL-LENGTH PORTRAIT OF A GENTLEMAN, *humorous drawing, with the inscription in Leech's autograph*

81 MASTER BOMPAIS DOING THE LIGHT FANTASTIC FLAT OF HIS FOOT, *highly humorous drawing in four figures, with the inscription in Leech's autograph*

82 TWO COMIC MALE FIGURES, one with cape and umbrella, the other in a long overcoat, *humorous drawing*

83 FIGURE OF A GENTLEMAN, *humorous drawing*

84 FIGURE OF A BOY, *a remarkably fine humorous drawing*

85 ITALIAN PEASANT WOMAN, *highly-finished full-length drawing*

86 PEASANT WOMAN, half-length, *a highly-finished drawing*

87 HEAD OF A YOUNG LADY, *a most exquisitely finished portrait of a very pretty girl, with pencil sketches of a monk, &c. on the reverse, movable back to frame*

88 AN HOUR'S RIDE, *humorous pencil drawing, washed in colours, engraved in Pictures of Life and Character, fifth series, p.* 57, *with the engraving*

89 TWO VERY HUMOUROUS FIGURES, *in water-colours, with pencil sketch of a third figure*

90 HOLLO, MUGGINS—WHY WHERE HAVE YOU BIN? *humorous drawing in water-colours, very clever, with inscription in the artist's autograph*

91 SHEET OF SKETCHES OF MOUNTAINEERS, &C. *in pencil and water-colours*

92 SHEET OF SKETCHES OF HALF-LENGTH FIGURES, *in water-colours, some humorous, very clever, signed J. L.*

93 Dickens. SHEET OF SKETCHES OF 25 HEADS AND FULL-LENGTH FIGURES, *in pencil and water-colours, extremely interesting, several being sketches of character in "Sketches by Boz," including "The Paddling Feet" in "Mrs. Joseph Porter," and the theatrical heads for the same, the "Steam Excursion," the "Dancing Academy" (Mr. Cooper introduced to Miss Billsmithi), "The Great Winglebury Duel" (The One Ey'd Boots and the Mayor), &c. &c. unpublished*

94 FULL-LENGTH FIGURE OF A GENTLEMAN (back view), *humorous water-colour sketch, highly finished*

95 SHEET OF PENCIL SKETCHES, *humorous and otherwise, priests, peasants, &c.*

PUNCH'S POCKET BOOK, 1845. *The Series of Drawings for the six full-page Illustrations, of exceptionally high quality, as follows:—*

97 THE OPERA. "Will you have a horange?" *the very clever original drawing, washed in colour, with material variations from the engraving*

98 AFTER THE MASQUERADE, *the very clever original drawing, washed in colour*

99 OXFORD MAN READING FOR HIS DEGREE, *the very clever original drawing, washed in colour, with variations from the engraving*

100 THE PLAIN COOK. "Mind, young woman, I don't allow any followers," *the very clever original drawing, washed in colour, varying from the engraving*

101 MIDSUMMER VACATION. Boy, "Oh, yes; I'd as soon be at school as come out shopping with Ma," *the very clever original drawing, washed in colour*

102 A FANCY FAIR, *the very clever original drawing, washed in colour, with considerable variations from the engraving*

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103 DIRECTIONS TO LADIES FOR SHOPPING, Punch, vol. VII, p. 142, 1844, *the original very charming water-colour drawing, varying from the engraving*

WILLIAM RALSTON.

("PUNCH" ARTIST, CONTEMP.)

104 FANCY PORTRAIT of a Highland Hotel Keeper on meeting the first Tourist of the Season, *comic sketch in sepia, signed*

THOMAS ROWLANDSON.

105 A GOING, A GOING, *water-colour drawing, two figures, male and female*

106 MAY AND DECEMBER, *in water-colours, a companion drawing to the above, two very fine examples*

107 SMUGGLERS LANDING STORES ON A ROCKY SHORE, *water-colour drawing*

108 SICK MAN AND FOOTMAN, *drawing in water-colours, two figures and accessories*

109 THE TOPER, *water-colour drawing of a bon vivant, with decanters (part of the artist's signature remaining)*

110 GAOLER AND SIREN, *humorous water-colour drawing, interior of a gaol, with numerous figures (a good specimen)*

111 FOX HUNTING SCENE, *a spirited sketch in sepia and water-colours, numerous figures, the field in full cry*

112 RIVER SCENE, *drawing in sepia and water-colours, ships and figures*

113 CATTLE DRINKING, *a fine water-colour drawing, many figures in foregroumd*

114 COMBE BRIDGE, *highly finished water-colour drawing, with figures in foreground*

115 ENTRANCE TO THE TOWN OF CARNARVON, WALES, *particularly fine panoramic water-colour drawing, with rustic figures in foreground, signed and dated* 1804

116 DUTCH WOMEN LANDING AT THE BRILL, *large and highly-finished water-colour drawing, crowded with grotesque figures*

117 CREWKERNE CHURCH PORCH, SOMERSET, AN EXTREMELY FINE WATER-COLOUR DRAWING, *many figures in foreground, signed and dated*, 1799

ROBERT SEYMOUR.

118 AN EXCEEDINGLY CHOICE UNPUBLISHED WATER-COLOUR DRAWING, representing an old gentleman of the Pickwick type, apparently alarmed by burglars, with sword and pistols, *highly amusing*

119 A SIMILAR AND EQUALLY FINE WATER-COLOUR DRAWING, representing two servants—a coachman and a negro footman—carousing at midnight, drinking their master's wine, the negro exclaiming, "*Come, Massa Coachman, may present moment be worse in our lives ! !*"

120 A SIMILAR AND EQUALLY FINE WATER-COLOUR DRAWING, representing one of the artist's inimitable cockney anglers seated on the bank of a river, with the inscription, "*I always reads Walton when I goes hangling !*" The principal design surrounded by a border of riverside meadow

*** These drawings are among the best and most finished examples of Seymour's original work that have occurred for sale. It will be remembered that a few pencil sketches to *Pickwick* sold in these rooms a few years ago for £500.

HARRISON WEIR.

(ANIMAL PAINTER, *contemp.*)

121 PORTRAIT OF A DOG NURSING A BROOD OF DUCKS, *a spirited sketch from life, in black and white, signed*

G. M. WOODWARD.

(CARICATURIST, *obit* 1809.)

122 FASHIONABLE PASTIME, *caricature in water-colours, of gamblers (portraits)*

W. M. THACKERAY.

THE FOLLOWING FOUR DRAWINGS ARE EXTREMELY FINE EXAMPLES OF THACKERAY'S PENCIL. *They belonged to Macrone, the publisher, and were purchased from his family by their late owner, and on the back of each is the following inscription in Macrone's autograph,* "ORIGINAL. DRAWN BY W. M. THACKERAY, 1836, PARIS," *showing that they were done during Thackeray's residence in that capital. It was in fact in that year that, failing in a newspaper speculation here, he went to settle at Paris as an artist. It will be remembered that Macrone published* SKETCHES BY BOZ *for Dickens in* 1836, *and it was in* 1836 *that Thackeray interviewed Dickens with the object of providing the illustrations to* PICKWICK. *The present drawings are among the most humorous and most highly finished specimens of Thackeray's work that have occurred for sale.*

123 "This is Bob Green
Who tho' only fourteen
Got tipsy with horrid gin-toddy;
And gave Captain Gibbs
Such a blow on the ribs
That it drove all the breath from his body."

124 "Little Miss Perkins
She loved pickled Gerkins,
And went to the cupboard and stole some;
But they gave her such pain
She ne'er ate them again,
She found them so shocking unwholesome."
—LD. BYRON.

125 Behaviour at School.
"Little Tom Snooks
Is fond of his books
And loved by his Usher and Master;
But naughty Jack Spry
Has got a black eye
And carries his nose in a plaster."

126 "This is Tom Bluck
Who has eaten roast Duck
And so overloaded his Bowels,
That his aunt (Mrs. Brown)
Rubbed his sides up and down
With a brickbat wrapped up in hot towels."

RICHARD DOYLE.

127 THE MARVELLOUS HISTORY OF JACK THE GIANT KILLER. An Original Manuscript of this immortal story (46 pages), in copper-plate hand-writing by that great humorous artist "Dicky Doyle," made in the year 1842, when sixteen years of age, illustrated with 54 most charming water-colour Drawings, highly finished, full of humour and spirit, and equalling, if not surpassing in touch, any of his later work. Coloured borders surround every page but one, and on each border are four tiny grotesque figures (180 in all), which are not repeated in any instance *preserved in a case*

86 –

*** The early productions of the artist of the *Punch* cover would possess a sentimental interest, whatever their quality might be, but in this case personal records are lost sight of in admiration and wonder that a lad of sixteen could produce such work. The drawings have been well described as amongst *the most beautiful and highly finished of his pictorial creations.* They are truly so. Even the charming designs to *In Fairyland* are not of so high quality and exquisite finish; *a remarkable achievement, alive with humour and glowing with colour*, as one writer has observed of them. When, however, we read the record of his youthful days we wonder less, for there we learn that *in the intervals of his general educational studies Dick drew with all his might. As soon as he had chosen art as a profession his father* (the Caricaturist, H. B.) *took pains to encourage his powers of observation; he wished Master Dick to write him notes and accounts of what he saw, and to illustrate his stories with sketches.* And thus we have here a superlative outcome of that fatherly fostering; a story with sketches which ought not to be lost to the world, but should be worthily reproduced for the children of posterity.

581 – £18 – 6

Unknown.

128 Fitzfiddlepip at Home, *humourous pen-and-ink portrait of a gentleman, highly finished*

129 Lord Granville, *a satirical pen-and-ink portrait of the late Lord Granville in his dressing gown*

130 Lord Granville entering his carriage in Downing Street, *a humorous pen-and-ink sketch*

131 Portrait of the late Lord Shaftesbury, presiding at a Public Meeting, the Rev. Yahoo Bones, a coloured divine, speaking, *very clever pen-and-ink sketch*

END OF SALE.

DRYDEN PRESS: J. DAVY AND SONS, 137, LONG ACRE, LONDON.

BAKER, LEIGH & SOTHEBY,

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE,

1895.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library